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Such substitute crops, especially various kinds of vegetables, require more attention and labor than rice but have the greater advantage of yielding a larger and quicker cash profit. However, the farmer who grows these crops must use part of the cash he makes to buy rice, which must be used in exchange for fertilizer (obtainable only through government agents), for payment of taxes and/or rent, and for his family's consumption. Perhaps for these reasons, and also because one must be willing to take a chance with a new crop which may sometimes become diseased or fail completely, other farmers prefer to grow rice on their small landholdings and earn the necessary supplementary income by finding employment in Taipei, returning home to work the land during the busy seasons.

Sometimes, however, the decision to switch to another crop is forced upon even the most conservative rice grower. A shortage of irrigation water or a delay in its arrival may make it impossible to grow rice at all. If the last possible calendar date for transferring the rice into the paddy fields passes before the irrigation water arrives, the farmer is forced to substitute a crop which does not depend upon large quantities of water at special times.

To date farmers who have chosen or been forced to grow vegetables have found it both interesting and exciting, perhaps because it is still relatively novel. And although the new crop does require a great deal more work than rice, the vegetable growers seem to find great pleasure in comparing and discussing the progress of their vegetable crops. This apparent trend toward the cultivation of vegetables began about four or five years after the restoration of Chinese rule, at about the same time Hsin Hsing villagers began to go to Taipei in search of supplementary income. The trend was apparently created by the villagers' need for additional income, but at the same time it was made possible by significant changes in the procedure for growing vegetables.

In the early years before and just after the restoration, farmers planted vegetables mainly for their own use. A very few planted some cucumbers, peanuts, and maize as cash crops. Insects, a major problem, deterred many farmers from large-scale cultivation of vegetables for market sale. The vegetables had to be planted and harvested by certain dates for fear of the coming of insects. Because there were no insecticides, the villagers sometimes used ritual practices such as charms, the action of shamans, or village worship to get rid of the insects. Recently, however, the increased availability of insecticides has all but eliminated the insect threat, and most vegetables can now be grown almost anytime. The only limitations are those of temperature and water. Today some vegetables can be found in the market throughout the year, thus offering the population a greater variety of vegetables.

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Possessed *t'iao t'ung* and his assistant recording "god's words."

Matsu procession: a succesful call for rain.

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K'ang family, which immediately consulted him. In the course of reading the family's fortune he conveniently found that portents for the future were unfavorable but could be positively influenced if one daugher were given up for adoption. This course was adopted and quickly acted upon. There was now little fear of village criticism, since the action was clearly necessary to preserve the family's good fortune.

SUPERNATURAL RITUALISM

All religion exists to provide at least an illusion of protective control against the uncertainties of nature. Although efforts to draw a clear line between religion and magic are usually not successful, certain differences can be pointed out. Generally, religion has some ethical or moral content, while magic contents itself with a more limited scope. Religion functions to preserve a concept of the universe in which man can survive (almost always including after death) so long as he obeys the rules; and the rules are those which his religion teaches him. Depending on the complexity of his particular religion, his priests may or may not be able to intercede directly for him with the mighty supernatural beings who are his gods.

Magic, on the other hand, does not usually have a strong ethical content; generally, it is completely pragmatic. In its concepts, supernatural forces or beings exist; they may be relatively indifferent to man or may be beneficent or malevolent. The essential thing about all of them is that they are subject to certain controls which can be wielded by man (often by specially gifted individuals only). As Malinowski (1948) has often pointed out, the art of magic is the manipulation and coercion of impersonal supernatural powers in order automatically to bring about a definite and desired end. In the Hsin Hsing village area, although it may be at times difficult to draw a clear line of distinction between religious and magical rituals, both types are nevertheless identifiable.

As to clearly religious rituals, I found that Hsin Hsing area villagers usually draw a distinction according to the cyclic or noncyclic nature of the religious rite. The normally expectable events like birth, marriage, death, and some other such "rites of passage" or "crisis rites" which are noncyclic have already been discussed in Chapter 7. I will now discuss the fixed, recurrent group rites, usually referred to in the literature as "rites of intensification."

Cyclic Rites

The villagers' calendrical schedule of *pai-pai* contains only rites associated with formal religious holidays. However, there are other cyclic rites whose time schedules are determined strictly by the individual family or *tsu* group; though cyclical, they fall into another

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The twenty-fourth day of the fourth month is the birthday of the Hsin Hsing village god, Ta Shih Kung. Those villagers who have been working elsewhere normally come home for this *pai-pai*, and even some of the members of village families whose business or work has required them to move to the city return for this day and stay overnight or several days with relatives in the village. The main reason for this influx is that the celebration is one of the gayest and most festive of all those held during the year.

All families worship Ta Shih Kung in a joint *pai-pai* held in the courtyard of one of the largest *tsu* houses in the village. A shaman is present to exorcise any devils that may be near and to invite the god to eat the sacrificed food, the best the villagers have all year. Guests are invited from all over the area to join in the festivities, and for weeks or even months in advance the villagers issue invitations to relatives and friends. At the time of the *pai-pai*, the villagers even invite their neighbors' guests, if they happen to know them, to eat their food. People walk through the village, pounce upon acquaintances who are ambling along or who may have just come out of the house of another villager, and tug at their arms and clothing to get them into their homes to eat. (My wife and I were virtually dragged through seven different dinners that evening.) The villagers generally prepare so much food for the occasion that there is always enough for a few more, and they talk for months about the number of people they entertained that day. One old woman, a member of a relatively poor village family, boasted that she had had seventy guests at her house and that she had fed three tables of guests five times. Some of these guests stayed overnight and had to be fed again the next day. She spent NT $700 (US $19.50) on food and wine and had been saving her money for months for this occasion.

For the most part, all these guests reciprocate and invite the Hsin Hsing villagers to join them at the *pai-pai* celebrating the birthday of their own village god at a later date. The *pai-pai*, therefore, functions to maintain relationships with *ch'in ch'i* and friends and to enable families to meet new people. In addition, since the villages hold these *pai-pai* at different times, the people of the whole area are assured of a continuing source of entertainment.

The entertainment includes not only the good food and the contact with different people but also a puppet show performed by a professional group hired from a city. The puppet show is based on stories from dynastic history and is a source of delight to the villagers and their guests. Adults and children from neighboring villages usually wander over during the course of the day to watch the show. The carnival atmosphere of the occasion is augmented by the presence of vendors of food, sweets, sugarcane, and betel nut who come from Lukang and surrounding villages to sell their wares.

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75 Often the cause of the illness is not so easily discernible nor is its cure effected so simply. Even when a Western-style doctor is summoned, the anxiety of the patient's family may be so great that while the doctor is attempting to cure the illness, they may resort to supernatural techniques to discover its exact cause and necessary treatment. On occasion, a village family may either go to a fortune-teller in Lukang or consult one who happens to pass through at the time to learn the cause of the trouble. More frequently, however, they call in a *t'iao t'ung* to communicate directly with a god to learn what kind of supernatural being is involved and exactly how it may be successfully appeased or exorcised.

755 The *t'iao t'ung* goes to the family's ancestral-worship room and
756 there sits among the people who, out of interest in the session or concern for the sick person, have gathered to observe the ritual. As those around him sit and talk, the *t'iao t'ung* stares into space; gradually, his hands, feet, and body start to shake. Usually, in fifteen minutes he is in a trance and possessed by the god. At this point he becomes extremely agitated and starts to scream and chant. He springs high into the air and blindly staggers around the room. One or two men hold a special cloth apron he wears in order to prevent him from injuring himself or those around him while he is convulsed. Within minutes his paroxysm subsides, and he is brought to the altar where he begins to chant in the language of the gods. An assistant (a *fa shih*), sits at a table in front of the altar and asks the pertinent questions in the special language. Through the medium of the *t'iao t'ung*, the god gives his answers. These are recorded by the assistant, who in some cases is known to be illiterate. The assistant writes certain characters with a brush and ink on a special paper. Once the god's words have been recorded he is presumed to depart, and the *t'iao t'ung* comes out of his trance. He usually is wet with perspiration and sometimes bears injuries incurred while he was convulsed.

In some cases of illness, the instructions the god gives to effect a cure can be carried out immmediately by the family itself. The god tells the cause of the ailment and gives directions for the appeasement of the spirits, e.g., the family must burn a specific amount of paper money as an offering for them. In addition, the family may be directed to feed the patient some herbal medicine prescribed by the god to eliminate the fever caused by the presence of the demon.

• [789] In some cases of illness, however, the god will inform the people that a cure can be effected only if the demon is not only appeased but also exorcised. In such an instance, it is necessary to call in a *fa shih* who has powerful means at his disposal to accomplish this feat, such as charms, a sword, and a whip with a handle shaped like a snake (symbolizing a mythical white snake which helps the gods fight the demons). In addition, the *fa shih* may make an agreement with the

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158 The girl was eventually brought back to the village to live, and it
159 was during the period of one attack that I was able to observe the
755 techniques used to deal with the disturbance. Over a period of weeks a
[756] series of *t'iao t'ung* were called in an attempt to determine the cause of
[782] the problem. After each visit by a *t'iao t'ung*, a *fa shih* was employed and every time some more powerful master *fa shih* was called upon. Finally, the family of the girl asked the entire village to take part in a *pai-pai* in order to ask the gods to help. Four or five weeks after the onset of the attack the girl's symptoms seemed to disappear, and she resumed her normal village life. The only explanation the villagers could offer for the recovery was that perhaps the powers of the shaman, combined with the help elicited from the gods, rid the girl of the demons which possessed her.

Other Forms of Magical Activities

731 In addition to the healing rituals, there are other magical activi-
621 ties frequently carried on in the Hsin Hsing village area. When a
787 village house catches fire, prodigious energy is expended on rituals to
789 rid the village of the menacing "fire spirit" or "demon" usually be-
756 lieved to have caused the conflagration. On one such occasion, a *t'iao t'ung* was called in to help the villagers find out how to safeguard the rest of the village from fire, and a *fa shih* was called upon to exorcise the malevolent demon. The fire spirit ritual was held late at night, and practically the whole village turned out to watch the proceedings. The *t'iao t'ung*, assisted by about seven other men, held a large wooden chair which was normally used to seat the statues of the gods during processions, such as that held for Matsu. At the *t'iao t'ung's* initiative, the men began to shake the chair as an invitation for the god to come and sit in it. Gradually, the *t'iao t'ung* went into a trance, and while the god was trying to take his seat in the chair, the men shook it more and more violently, so that it appeared to take the strength of all of them to hold on to it. Once the god was seated in the chair the shaking diminished. At this point the *t'iao t'ung*, possessed by the god, began to chant. A *fa shih* was present to record the god's words, which told the people how they could get rid of the fire spirit and protect the other village houses. The god directed the people to appease the demon by burning paper money in different parts of the village and also advised them to place protective charms on each house. These charms were made by the *fa shih* who had been called upon to exorcise the demon.

By the light of several lanterns and torches, the villagers, the *t'iao t'ung*, and the *fa shih* began to proceed through the village as directed. At intervals during this march, a man carrying the chair suddenly would become possessed by the god. Eventually, all these men became

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possessed and uncontrollably violent. They writhed and reeled and pulled the chair in different directions. At times the sheer weight of the moving chair caused them to fall to the ground in a heap. Villagers who had come to witness the ritual ran for cover for fear of being trampled by the frenzied men or struck by the chair they wielded. Finally, when the entire route had been covered, the god took his leave, and the men came out of their trances. Many of them bore bruises caused by their many falls under the heavy chair.

The villagers look forward to such exciting occasions and talk about them long after they are past. The exploits of the *t'iao t'ung* are a common topic of discussion among the villagers, and some consider them capable of performing superhuman acts while possessed. The magnificent feats of the *t'iao t'ung* in the old days are commonly recounted, and people admit that there are only a few *t'iao t'ung* in the area who now possess really unusual powers.

Of the magical rituals and shamanistic feats discussed by villagers, one of the most unusual is a feat performed by a *t'iao t'ung* while in a trance walking barefoot on hot coals without being harmed. The villagers note that few *t'iao t'ung* attempt this anymore. Some villagers claim that the *t'iao t'ung* used to walk on water. A young man related a story to me and several villagers about a *t'iao t'ung* who, while in a trance, had tried this several years earlier. Everyone present dissolved into fits of hysterical laughter at the last line of the tale—"When the *t'iao t'ung* tried to walk on the water he went under and was drowned."

However, there are certain classic feats which are performed successfully by the *t'iao t'ung* today. One of the most common is for a possessed *t'iao t'ung* to "cut his head open with a sword" without seriously harming himself. Commonly, this is done at a ceremonial called "taking water," which is performed only once in several years by any particular village, though within the immediate area each year there is usually one village which holds it. A *t'iao t'ung*, while possessed by a god, informs the villagers that they must schedule this ceremony for a specific date at a certain river. On the appointed day, most of the male villagers accompany the *t'iao t'ung* to the river, which may be several miles away. At the river, the *t'iao t'ung* goes into a trance and blindly staggers into the water. All the villagers run into the water after him. He is handed a sword with which he cuts his forehead, and the other men push his head to the surface of the water, allowing his blood to mix with the river water. Since the *t'iao t'ung* is possessed by the god his blood is sacred, and when it mixes with the water, the water is considered holy. At the moment of consecration, the villagers frantically fill the kettles, bottles, and barrels which they have brought with them. The water is carried home and used for its

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"curative and health-giving powers." Although the villagers of the Hsin Hsing area realize the importance of boiling drinking water, they will drink this holy water immediately after taking it out of the river and claim that they suffer no ill effects.

When the villagers have filled their receptacles, they depart for their own village. The *t'iao t'ung*, who is still in a trance, is carried on the top of a large sedan chair ordinarily used to transport the statues of gods. On his head is a large bandage. Although he has suffered only a superficial wound, the *t'iao t'ung's* actually cutting his head with a sword is impressive to the observers, since the blood flow increases when he dips his head into the water. All along the route homeward other villagers, already informed of the ceremonial, display sacrifices to the god who possesses the *t'iao t'ung* and bring out bottles and kettles in which to receive some of the holy water that is being transported in large barrels.

THE FUNCTIONS OF RITUAL IN HSIN HSING VILLAGE

Having examined the occasion and occurrence of many rites and rituals, we turn now to ways in which they function within the structure of village society and support it. Generally, their most obvious contribution is that participation in the ritual itself helps to relieve the anxiety of people who are desperately seeking to survive in a world of uncertainty or looking for solutions to otherwise insoluble problems. This is true whether the ritual is designed for protection or to moderate natural or supernatural disaster—illness, fire, or demonic possession—since at the very least the villager feels he is coming to grips with the problem. Other results of ritual are less obvious.

Curing rites, for example, resemble all medical practices in having useful side effects or fringe benefits beyond the actually therapeutic. Not only the patient but the whole family must be considered. The Chinese cultural focus on the family emphasizes the reciprocal responsibility of family and individual. Thus, a Taiwanese family must take advantage of every possible means to cure an ailing member or be looked down upon and criticized by the entire community for neglect, which increases the anxiety of the situation.

Therefore, when Western medicine does not work, the traditional-minded villagers turn at once to the shaman, feeling that the very failure proves that the illness is of supernatural origin. But even the skeptical families which have no firm belief in the potency of the magical rituals usually have them performed. This may be partly to avoid social censure, but, in fact, not even the most skeptical are entirely convinced that the rituals are ineffectual. Such villagers have been heard to say, "perhaps the ritual does help. And could one allow

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a member of one's family to suffer and possibly even die without trying every available means to save him?"

As is true of the curing rituals, the ritual that usually follows a fire in the village also has the important function of alleviating anxiety over this constant threat about which the villagers can do little directly. And, similarly, for another ever-present concern, the taking water ritual serves as a form of health insurance. Thus, these rituals also do much to relieve the constant anxieties of the villagers.

The psychological value of the curing rituals to the patient is very obvious. In Western society, when doctors and medicines cannot cure an illness, there is usually little room for further hope except for the minority who believe in practitioners like Oral Roberts or some other faith healer or miracle worker. In rural Taiwan, however, no one need abandon hope at this point, nor feel totally helpless in the face of the unknown. It is always possible and culturally acceptable to attribute the trouble to some supernatural cause and call in a shaman.

There is a possiblity of real psychological benefit for the patient who can be made to believe that the supernatural is truly the cause of his illness and that it is being dealt with by time-tested, traditional means. If he is, in fact, suffering from some psychosomatic illness, the reassurance that everything possible is being done can have very definite value. The shamanistic curing ritual, of course, also focuses attention on the patient. Family, friends, and villagers join together in the hope that their participation will bring about a successful cure. The attention, and the knowledge that the family has willingly assumed a heavy financial burden to have these services performed, can well give the patient a real feeling of worth and contribute to his recovery.

This kind of reaction can be seen in the case of the village girl, discussed above, who "went mad" (*fa feng le*). From the villagers' point of view the powers of the shamans, combined with the help elicited from the gods, together rid the girl of the demons that possessed her. Yet, from the Western point of view, it seems reasonable to assume that the rituals may have brought about their purpose in quite a different way—by making her a center of the attention not only of her family but the entire village, they made her conscious that the entire community valued her and hoped for her recovery. Their solicitude could therefore have relieved some of her anxieties and given her the confidence she needed to get well.

Another contributing factor is related to the very nature of the ritual which is used to exorcise demons. The vehemence of the shaman as he attempts to exorcise a demon is impressive enough to hear, but to be the object of his vehemence must be traumatic indeed. The shaman performs alone in the dimly lit house with the patient, while the family and villagers listen nervously from outside, not daring to come near for fear they will be "hit head-on by the demon" as he flees the

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shaman's magic. The awe and shock which he inspires in the patient could have actual therapeutic value, at least to the extent of bringing about temporary relief if not recovery, and may not be too dissimilar to the effect of electric shock. And fear of the "shock treatment," in either case, may provide as beneficial a result as actual recourse to the treatment.

A social function of ritual, and especially of shamanistic types of ritual, might be briefly considered here. This is its "entertainment" value in rural areas. Frequently, large numbers of people turn out to witness curing or fire rituals, which may last long into the night. They almost always regard the shaman's performance as an exciting event. Many attempt to become participants, and some in their enthusiasm and excitement may even become possessed. Most participate by merely presenting sacrifices. Frequently, large crowds come from surrounding villages to watch the often "amazing feats" carried out in the course of some shamanistic rites. In this process of drawing together for an exciting ritual event, the people gain a strong—if temporary—feeling of social cohesion. Even later, the rituals give the villagers an interesting topic to discuss and gossip about for many days. Thus, although there is little formal entertainment in rural Taiwan, the ritual act often serves to fill its place.

Even though these rituals are performed by so many villagers, it does not particularly indicate absolute faith in the supernatural. While a great number of old people still hold these beliefs without reservations, today most of the villagers express some degree of uncertainty. Generally, villagers say that "many *t'iao t'ung* are not as powerful as they used to be, and also there are some who are probably fakes, but who can really tell?" (This is a point frequently made in the past by the Japanese when they ruled Taiwan and again today by the present government through the school system.) In addition, the villagers ask, "Who can really know if the *t'iao t'ung* is possessed by a god and speaking the god's words?" But all the villagers "know from experience that life is hard," and they constantly seek ways to temper this harshness. Although their faith may not be absolute, they "would not dare merely to sit and do nothing" when a sick member of the family showed no improvement, or a child neither ate nor slept for days, or a fire destroyed someone's house. They are anxious, and their continued recourse to magical or religious rituals represents their attempt to do everything possible to allay their apprehension of the unknown.

Thus, even the most skeptical of the villagers will call on a shaman in an emergency. Though the importance of Western medicine has reduced the old primary reliance on ritual curing, social pressure as well as the desire to do everything possible if one method fails forces

*593 548 about just how voluntary her actions were, even the most malicious of the village gossips agreed that it had been the girl's own idea, some of them even praising her for being so filial. More commonly, however, a girl is both reluctant and frightened at such a prospect, and the +593 548 • 789 parents have to use no small amount of coercion. We know of one case in which the parents resorted to magical techniques to get a particularly intransigent daughter to agree to their plans. Unfortunately, from their point of view, the girl discovered that the parents were "doing something," and so the magic did not work, the discovery itself being enough to counteract its effects. As the girl explained a few days later, "The day after I ate those things I began to menstruate +593 548 626 and then I knew that something was wrong." More often, however, the means employed are nothing more exotic than extreme social pressure. The girl is reminded of her obligations to her parents for raising her; she is made to feel responsible for the family's low standard of living; and, if necessary, she may be threatened with expulsion from the kê. The following account by a neighbor of the family reveals something of the pressures brought to bear on two sisters whose parents were determined that they "do something to help the family."

> "When that girl was fourteen years old her father made her go to work as a prostitute. He didn't like to work himself, and his wife worked very hard to make a living by raising a few vegetables and gathering rocks for a construction company. He made the oldest girl go to work as a prostitute because the family was large and very poor, and because the sons were all too young to work. For a while she cried every time she returned home. Later she gained a reputation as the most beautiful (the 'reddest') girl in the Peitou hotel. During this time the family lived very well, with new clothes and lots of good food to eat. Because one

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ago. I doubt that the more recent arrivals in Peihotien are even aware of the origin of the cooperation between the four areas. Although it is apparent to the least observant that the area is dominated by Lims, the exclusiveness found in clan villages in mainland China does not exist here. The ties which connect the four villages of Hotien more closely to each other than to the surrounding villages are not questioned, nor are the rights and obligations of those within the district, regardless of surname. The temple in the center of Hotien is supported by all four areas and though the list of donors is dominated by the name Lim, it is in no sense a Lim temple. When it was Peihotien's turn to cleanse the gods of the temple by carrying them across a bed of hot coals, the carriers were not limited to Lims but to residents of Peihotien village.

In many ways this temple, the home of Shang Ti Kung, is a focal point for the district of Hotien. During my stay in the area the villagers spent a great deal of time and money in totally refurbishing the temple, and celebrated its completion in a three-day festival of rededication. Shang Ti Kung is responsible for the district of Hotien in much the same way as the Mandarins of old were responsible for particular districts. Once each year he is placed on a sedan chair and carried through the four sections of his district on a tour of inspection. The sound of cymbals and firecrackers punctuates his progress and along the way his subjects greet him with bows and incense, mingling prayers and offerings. During the rest of the year he stays in his temple where he is visited daily by villagers seeking advice and help. Shang Ti Kung can cure a sick pig, raise the price of rice, discipline an unmanageable daughter-in-law, make a barren woman fertile. He is not obliged to provide these services, but if approached with respect and handsomely bribed, he might.

While Shang Ti Kung influences the welfare of the entire district of Hotien, his underling, Tu Ti Kung, is associated with smaller areas, the villages. To one side of the main path into Peihotien there is a magnificent old tree, thick of trunk and limb. Beneath it is a small stone shrine, the home of Peihotien's Tu Ti Kung. Although he lacks Shang Ti Kung's influence in heaven, Tu Ti Kung is a valuable intermediary. He passes on complaints about local conditions and makes decisions about where and when new buildings may be constructed and old ones torn down. He is the scribe and recorder for the supernatural bureaucracy; to him the villagers must report each birth,

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any construction begins, the family and the geomancer make careful enquiries of priests, the elderly, even the gods, to be sure that the house is not placed on the site of an old temple or shrine. Indignant gods could bring untold misery on the family for generations. When construction is underway, the geomancer supervises the building of the ritually important cooking stove, a large, square, brick structure which is intimately tied to the welfare of the family. If it is clumsily built, or improperly oriented, misfortune or even death may come to family members. The family must also prevent those who bear them ill will from secretly inserting dangerous magical objects in the partially constructed stove. If the carpenters and bricklayers are ill-paid or disrespectfully treated, they too might practice various forms of witchcraft on the stove or on the main roof beam. The welfare of the family in both the present and the future generations is irrevocably involved in the construction of their home.

The original rectangle of a new rural home may vary somewhat in size, floor plan, or interior decoration, but the basic outline is the same for all. In the center of the front wall of each house are double doors which open into the guest hall. In most houses the floor of the guest hall is of beaten earth, the same as the other rooms of the house, but in more affluent homes the hall is distinguished by a concrete floor. The one village home with concrete floors throughout displays a terrazzo floor in the guest hall. This room is the stage on which a family presents itself to the world. Here one often finds a scroll of unexpected quality and such luxuries as a radio or a sewing machine; here also are the material representations of the family's charter, their ancestral tablets. These are flat, rectangular slips of wood, rounded on the top like grave stones, each inscribed in black ink with the posthumous name of a deceased member of the family. In every home these are arranged on a tall, narrow altar table set against the wall opposite the front door. To the foreign eye this altar is a clutter of religious paraphernalia, but there is order here if not neatness. The gods take precedence over the ancestors and their images are thus always to the right of the altar; men take precedence over women and thus the tablets of men are always to the right of those of their wives. Where the tablets are arranged in a small lacquer box, the more recently deceased are at the front of the box; where they are arranged on open shelves, the most distant ancestors stand on the top of the shelf at the head of a pyramid.

Individually, the tables have little significance. They are simply

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man is expected to provide his ancestors with the best he can possibly manage. The Lim altar is tastefully simple, but of excellent wood and careful carving. The top is cluttered with the usual collection of ugly vases, gaudy lanterns, fussy brass candle holders, an elaborately carved wooden stand to hold the half-moon-shaped divining blocks, and some delicate pewter wine cups used only to offer drink to the gods and ancestors. Besides the ancestral tablets, the altar also holds two glass boxes containing images of the Goddess of Mercy and Tu Ti Kung. The latter are only decoration. Although they have vague protective powers, they are not imbued with the significance of the images residing in temples. On the wall behind the altar are a picture of the Eight Immortals and a large panel covered with the character for long life repeated in its hundred different forms. The only other decorations in the room are a Chinese painting on a scroll and various inscriptions painted or pasted over doors and windows to insure the family's good health, prosperity, and fertility.

When my husband and I moved into the Lim family home, we were delighted to be given as our sleeping room the tiny room directly in back of the family altar. The room is separated from the guest hall by only half a wall topped by a lattice screen. There was little chance of our sleeping through any of the religious ceremonies performed at dawn or during the night. Much to my surprise, the sleeping room that should have housed the head of the family became our office. It had been empty since the death of Lim Chieng-cua's father. Later, when I came to understand the structure and tensions of the family, I was impressed by Lim Chieng-cua's discretion, and the diplomacy with which he had solved a vexing problem. At the time, I was simply pleased at the ease with which we had inserted ourselves into the very center of a Taiwanese family. We had little peace and quiet, and no privacy, but for our purposes the situation was ideal.

The remainder of the Lim's front wing is taken up with sleeping rooms—Lim Chieng-cua and his wife and six children on one side, his elder brother's widow, Lim A-pou, her married son and his family on the other. At one end, in a room that would have been the kitchen in a smaller house, is the dining room, one of the few in the village. Its elegance is confined to its title. Though fairly large, the room is cluttered with crocks of pickled vegetables, the big rice bin, a foot-treadle sewing machine, and odds and ends of farm equipment. In the center of the room is a high, round eating table with an assortment of tall stools around it. The stools are drawn from those stacked in the

3: Wolf F-5 (1959-1961) 1968 AD5 Taiwan Hokkien AD5
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precarious living as a tenant farmer and that Lim Han-ci spent a large part of his adult life working the same land as a tenant. Even as a young man he had a reputation as a tireless worker, and when he married and began having children, anecdotes about his unceasing labor multiplied. One of his former neighbors told me that even during the New Year celebrations when everyone else in the village was gambling or visiting friends, Lim Han-ci was weeding his sweet potatoes. Several people insist that this is how he got his personal name, Han-ci or Sweet Potato, but this is doubtful. Parents commonly give their sons deprecatory nicknames such as Small Snake, or Thin Dog, hoping by this display of scorn to make their most valued possession less attractive to malicious ghosts. In Lim Han-ci's day, sweet potatoes were the food of the poor.

Whether or not Lim Han-ci's sweet potatoes are relevant to his personal name, his reputation for hard work was second to none. His son, Lim Chieng-cua, verified this: "My father was a man who worked hard for his family. He didn't smoke and he didn't drink, and he could do two and a half times more work in a day than an ordinary man. Sometimes during the planting season he slept only two or three hours a night. Even as an old man he wouldn't rest, and when we begged him to rest he would say, 'When I cannot work, I will die.'"

Every tenant farmer on Taiwan works hard just to earn enough food for his family, and he who works harder than others is not necessarily going to benefit more. In Lim Han-ci's youth, tenant farmers had little chance of saving money and still less of saving enough to buy their own land. The most they could hope for was that their sons or their sons' sons would get an education or a start in a small business. Lim Han-ci, however, combined with his energy a stubborn intelligence and a fierce pride. In one way or another he saved enough money to buy several small pieces of land. The few catties of rice that were now his instead of the landlord's did not appreciably alter Han-ci's own standard of living, and yet they represented an enormous achievement. He had done something few of his neighbors could accomplish, and he had made a permanent contribution to the welfare of his family. A peasant farmer does not think in terms of his own welfare and that of his immediate family; he calculates his accomplishments in terms of their benefits to all of his descendants. Lim Han-ci's little land would not produce many catties of rice in his own

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On the day I watched the annual fire-walking—an awesome ceremony in which barefoot men in a state of possession carry the images of the gods across a bed of hot coals—I saw Masa stop for a moment on his way to Tapu to look at the proceedings. I asked him later if he thought the gods had really entered the bearers' bodies and if not, why they acted so strangely. He laughed at me and at the whole affair and said the men looked to him like they were dancing "rock and roll"—for all he knew, they were practicing their dance steps.

Instead of remonstrating with Masa over the rather frivolous life he leads, A-pou and A-bok feel very sorry for him. Although A-bok has some understanding of his uncle's problems, his mother does not, and she assumes that if his uncle wanted, he could find a good paying job for Masa that would provide him with the kind of future he desires. Neither his mother nor his brother make any attempt to interest Masa in farming or confess to any hope that he will stay in the village. They act as if he had no responsibility to the family and is indeed only their pampered guest. His life and his grandfather's overlapped too briefly for the old man to leave his stamp. Masa resents his uncle's management of the family, but instead of urging his brother to divide the household, he rejects the whole system. The struggle within the family is to him but one more indication of what is wrong with the old ways.

783 signifying the gods were ready for the ceremony. (It has
786 been known to take as long as four days to reach this stage.) The equivalent of twenty bushel baskets of paper money (sacrificial money, not real bills) was placed in a pile about three feet wide, twenty-five feet long, and over a foot deep. The pile was then set on fire for the high point of the ceremony was near. Almost every villager and guest were present as observers for runners had gone into the village to collect people as soon as the gods stated they were ready.

783 The first chair, after a false start running beside
786 the fire down its length, was carried the length of the
787 fire very quickly. The men were completely without foot covering and the fire was hot enough to singe their rolled-up trousers and also to burn the hair off my hand which I had put near the fire and into it to see if it really was hot. Soon, every chair had gone through the fire at least twice, each god thus becoming purified by passing through the sacred smoke over the sacred fire. After the first few trips, the speed of the bearers diminished to just about a fast walk. As the fire died down, older village men carried both the remaining temple gods and private and sworn brothers association gods through the fire by merely wrapping their arms around them and walking the length of the fire at a fast pace. Every god in the community was eventually purified. Small boys and girls ran through the

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789 smouldering ashes at the end and the ceremony proper was over.

I cannot explain why no one was burned. I carefully examined the feet of several men over the next few days and none turned red, blistered, or seemed painful to the touch. The villagers all claimed that the men were protected by the gods. One village participant, a boy who became a good informant was as mystified as I. He too carefully examined his feet each day because he felt he was being burned during the trip through the fire, but now claims that the gods must have protected him. In this manner, the ceremony helped dispel some of the doubts common in the village with reference to the power of the gods.

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796 The gods were then returned to the temple or their regular resting places and shortly thereafter, the puppet
[782] show began. Elaborate food sacrifices were made to the gods in the templa, to the earth god, to the negative spirits, and in the homes as everyone observed the quality and
[594] quantity of each other's sacrifices. Almost every household had elaborate dinners that evening with many guests from outside and inside the village including elected officials, salesmen and several policemen from both Pouti and
[628] Hsin Tien. There were many residents from other nearby villages and eventually, Sanlei villagers would be guests at their affairs.

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585 During the same evening, two wedding feasts were held although the respective ceremonies had begun in the

553 name may be unique, may be designed to complement the given name, or may reflect a family situation, i.e., it may indicate generation by use of the poem described in Chapter V or it may be merely common to all one man's offspring, different for boys and girls.

551 789 Names alone can usually be used to distinguish sex although there are some which overlap. Names have magical powers too such that a good name may foster desired qualities such as kung, wisdom. Previously described was the name given to a girl such as "last daughter" to break a chain of girls. Also if a couple has lost several children, a "dirty" name such as "idiot pig" may be given so the child will be unattractive to the gods. Names may be selected by the family or may be selected in consultation with specialists at the temple.

846 [783] After man yueh, the woman is free to leave the house and resume her duties. Her bedroom, which has been "ritually unclean" by virtue of the birth in addition to its general untidiness will have a thorough cleaning the day after the baby's presentation. Sexual intercourse is expected to be 846 824 831 resumed that night so the husband will be teased about this resumption by his close male friends, particularly by his sworn brothers. His siblings or parents are not likely to ever comment on his sexual activities. Only an old woman is likely to make a suggestive remark in public about his